

Faculty of Music
University of Toronto

Thursday evening series

Richard Bunker
PIANO

Concert Hall, Edward Johnson Building
Thursday, February 8th, 1973

PROGRAM

Three Protests (1913) Charles Ives (1874 - 1954)

In the past few years, sociological protest has become an everyday phenomenon. Yet protest is nothing new—indeed a history of avant garde ideas and movements is also a history of artistic protest.

With these three short pieces, written early in our century, Ives presents a *musical* protest against Europe's stylistic domination—he carries her pedantic contrapuntal devices to absurd conclusions! In the first piece the device under discussion is melodic inversion; in the second it is "chorale style"; and in the third, canonic treatment of the melodic "row" which is the theme of all three pieces.

Aeolian Harp (1923) Henry Cowell The Banshee (1925) (1897 - 1965)

Henry Cowell freed pianists from the tyranny of the keyboard. His recognition of the piano as a "total" instrument paved the way for John Cage's prepared piano, for wide use of harmonic clusters, and for the increasing interest composers have shown for plucking, strumming and drumming directly on the piano strings. Contrary to popular belief, playing on the strings, or even preparing the piano as described below, will not damage the instrument if it is done carefully and correctly.

Prelude No. 4 for piano and electronic sounds (1966) Morton Subotnick (b. 1933)

Morton Subotnick was one of the first composers to master the compositional relationship of live instruments to pre-recorded electronic sounds. Working with a Buchla synthesizer, Subotnick has, in Prelude No. 4, written a piece which he says is autobiographical—backward from the present to his childhood.

TV Köln (1958) John Cage The Perilous Night, Suite for Prepared Piano (1943 - 44) (b. 1912)

Probably the most important pianistic *oeuvre* since Debussy, John Cage's works for piano figure prominently in each main style period of his compositional output. TV Köln is notated unconventionally—in a manner which permits each performer to make essential decisions about its content, but not about its form.

The piano for **The Perilous Night** is prepared with pieces of rubber and felt, screws, bolts, washers and bamboo. A book explaining how to prepare your own piano (for this piece and others) has recently been published by the Colorado College Music Press. Entitled **The Well-Prepared Piano**, it was written by Richard Bunker and is the first book on this topic.

INTERMISSION

**Cadence IV (1970)..... Henri Lazarof
(b. 1932)**

Cadence IV is presented on this program of avant garde music because it demonstrates how formerly avant garde techniques—interior piano sounds, rhapsodic exposition of materials, a short passage of guided improvisation at the very end of the piece—have been incorporated into the current international stylistic mainstream.

**Piano Piece (1972)..... Harold Budd
Dragonfly Cymbal (1972)—(performed simultaneously) (b. 1936)**

In direct contrast to the total-piano international style is the almost reverent feeling by Hal Budd that the piano is a simple and beautiful and profound instrument, both for its ability to transmit pleasing sounds and its value as an *objet d'art*.

**Music for Prince Albert, theatre piece for piano..... Elliott Schwartz
and tapes (1969) (b. 1934)**

While living in England a few years ago, Elliott Schwartz came to admire the person and times of Prince Albert, Royal Consort of Queen Victoria. This piece is a nostalgic reminiscence of Albert's epoch. Because Schwartz' score specifies visual aspects of the performance as well as the aural events, **Music for Prince Albert** falls into the genre known as "theatre music".

—Richard Bunker

NEXT EVENT: Monday, February 19th, 1973

Katharina Wolpe, pianist

NEXT THURSDAY EVENING SERIES: March 15th, 1973

Czech Nonet, assisted by Adele Armin, violin

Mugo, The Court Drum Dance

This is a Korean court dance in which a group of women, dressed in robes of the Yi Dynasty court, dance around a large circular drum.

Kwan Hyon Ak, Chong sang ji gok, Chamber Music Ensemble

The chamber music ensemble consists of a combination of wind instruments and bowed and plucked stringed instruments. This is the standard ensemble for the performance of Korean court chamber music. The composition, *Chong sang ji gok*, is made up of several short pieces and is, in fact, a group of light pieces in rather fast tempo when compared to the usual sedate style of Korean court music.

Folk Dance, Seung Mu

Kayagum P'yungchappi, See taryung, Song of the Bards

When the Kayagum accompanies the voice, it is called *Kayagum p'yungchappi*. The *Song of the Birds* is a southern province folk song in the Korean Pansori style in which various bird sounds are imitated. The singers accompany themselves on the changmo, the hourglass drum.

Taegeum solo, Yu ch'i'shim

The *taegeum*, the long transverse flute of the court music ensembles, is one of the most beautiful and expressive of Korean instruments. Flute parts from the ensemble repertoire are often played out as solo pieces. *Yu ch'i'shim* is an excerpt from a longer composition, *Kwanak yang sin nae sang*.

The Cymbal Dance, Paramu

Tae ch'wita, Muryong gok, The Military Band

Tae ch'wita is royal processional music that was used during the Yi Dynasty to announce the arrival of important people. The musicians were attached to the guard of the city gate and they marched out to accompany high-ranking nobles into the city. The bright yellow robes are the traditional costume of the royal protect and musicians. The same ensemble of horn, drum and gongs is also used in royal Buddhist ritual.

Ch'oyongmu, Masked Dance

The five masked dances, each different colored robe and represent the different points of the compass, a very important aspect of ancient Chinese ritual dancing. The *Red* robe is a *sun*, the *blue* robe is a *moon*, the *white* robe is a *cloud*, the *black* robe is a *storm*, and the *yellow* robe the *center*.

Next Event: Sunday Afternoon Series, Sunday, November 11, 1990
12:00pm - 1:00pm Kathryn Scott, pianist

Adult Thursday Evening Series, Sunday 11:30 - 12:30pm Kathryn Scott